

“In the Fullness of Time”: The Providence of Our Lord’s Incarnation

By Phillip Campbell

One constant message of the Sacred Scriptures is that the times and seasons are in the care of God’s wise providence. When David is persecuted by his enemies, he prayed, “I trust in thee, O Lord ... my times are in Thy hand” (Ps. 31:14-15). David recognized that affirming God’s custody over the “times” is an act of trust in His providence. “God has made everything beautiful in its time,” says Solomon (Eccles. 3:11), commenting on the seasons of man’s life. This idea is reaffirmed in the New Testament. In the Gospel of St. Matthew, Christ says that even the most minute of circumstances of life are all part of a grand design: “Are not two sparrows sold for a penny? And not one of them will fall to the ground without your Father’s will” (Matt. 10:29). The takeaway is that nothing “just happens” in this world. The entirety of the created order – with all its causes and effects, its interrelated web of contingencies – is all part of a divine order.

If something as seemingly insignificant as the death of a bird is subject to the inscrutable providence of God, surely the same applies to events of much greater import, such as the rise and

fall of nations or the scientific progress of mankind. How much more, then, would it apply to the events of salvation history, around which the entire drama of humanity revolves?

This line of inquiry inevitably brings us to consider the timeliness of the Incarnation of Jesus Christ during the reign of Augustus Caesar. Clearly, God specifically selected this time in history as the opportune moment for the revelation of the Word made flesh. St. Paul’s Epistle to the Galatians offers a tantalizing hint of Paul’s awareness of this truth when he writes, “But when the fulness of the time was come, God sent His Son, made of a woman, made under the law: that He might redeem them who were under the law: that we might receive the adoption of sons” (Gal. 4:4-5).

What does St. Paul mean by this phrase, “the fullness of time”?

“The Fullness of Time”

If we return to Solomon’s reflection on time in the Book of Ecclesiastes, there is a famous verse which tells us, “For everything there is a season, and a time for every matter under heaven” (Eccles. 3:1). If Christ was

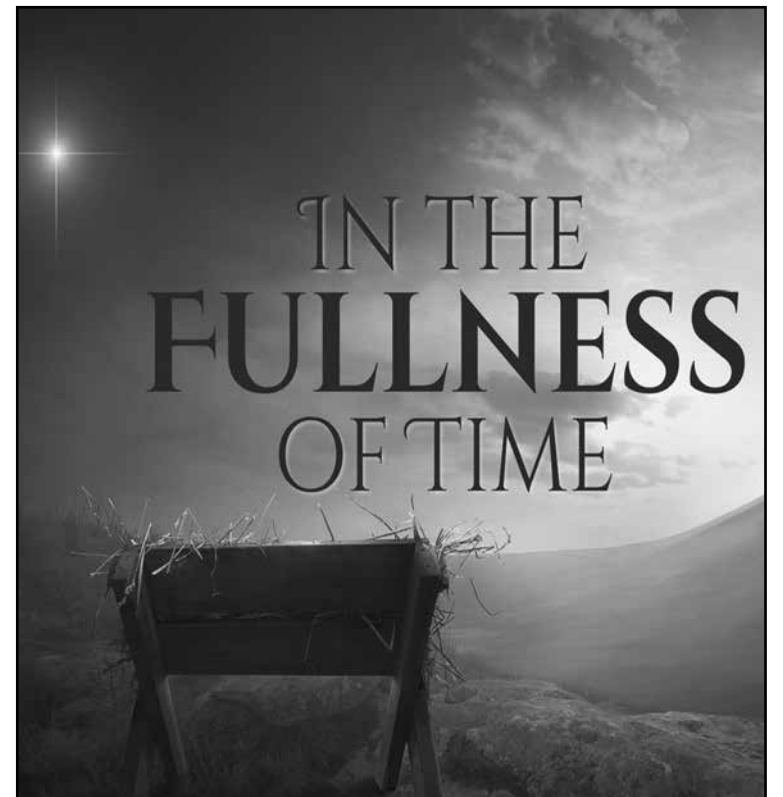
born at a certain moment, it was because God deemed it to be the proper “season” for this event. There must, therefore, be something specific about the “season” of Christ’s birth during the reign of Augustus that designated it as “the fullness of time” in God’s grand plan.

The question then becomes, what was so special about the state of things at the time of Christ’s birth that made the Incarnation so opportune?

We can only speculate, of course – God did not reveal the answer to us, and, as the Psalmist says, “Such knowledge is too wonderful for me; it is high, I cannot attain it” (Ps. 139:6). Nevertheless, we may offer some guesses based on our knowledge of history and the developments in politics, philosophy, and religion around the time Christ came.

First Century Political Situation

Let us first consider why the political situation of the first century was ideal for the Incarnation. Through most of the first millennium B.C., the Mediterranean world was a tapestry of different political states. For example, in 300 B.C. Italy was divided between the Etruscan League in the



north, the republics of the Romans and Samnites in the center, and the Greek city-states of the south. North Africa was under control of the Berbers, Carthaginians, and Ptolemaic Greeks ruling from Alexandria. In far off Spain, the Celtiberians dominated the peninsula, while the Gallic tribes held sway in modern-day France. Greece was under the Antigonids of Macedonia, while Asia Minor and Palestine were ruled by the Seleucids, a polyglot empire made of up ethnic Greeks, Persians, Arabs, Jews, and

other Asiatics. Hundreds of languages were spoken across these polities as well, making the Mediterranean world a theater of cultural and political conflict as these kingdoms jostled with one another endlessly.

This began to change in the third century B.C., however, with the ascendancy of Rome as a major power. After consolidating control of Italy, Rome overcame its North African rival Carthage in a series of monumental conflicts known as the Punic Wars (264-146 B.C.). It

Continued on page 6

A Medievalist Manifesto

By Joseph Apuzzo

Yves Congar, whom Archbishop Marcel Lefebvre described in *They Have Uncrowned Him* as a “*periti* at the Council” and, “with Karl Rahner, the principal author of the errors that I have since not ceased combatting,” once wrote that the post-conciliar Church would happily “cut the chains that had kept it on the shores of the Middle Ages.” He insisted that one “cannot remain fixed on one moment of history!”¹

We Traditional Catholics accept Fr. Congar’s metaphor. We agree that the chains have been cut and that the Barque of St. Peter has been cast adrift. We differ from him in believing that it must be brought back to land. We follow Archbishop Lefebvre in asserting that the medieval “moment of history” — the “moment” of scholastics, crusaders, and guildsmen — is no mere “moment” at all, but in fact the living civilizational root out of which will bud forth in our time and in times to come the fulfilment of that petition, “Thy kingdom come,” the Kingship of

Christ.

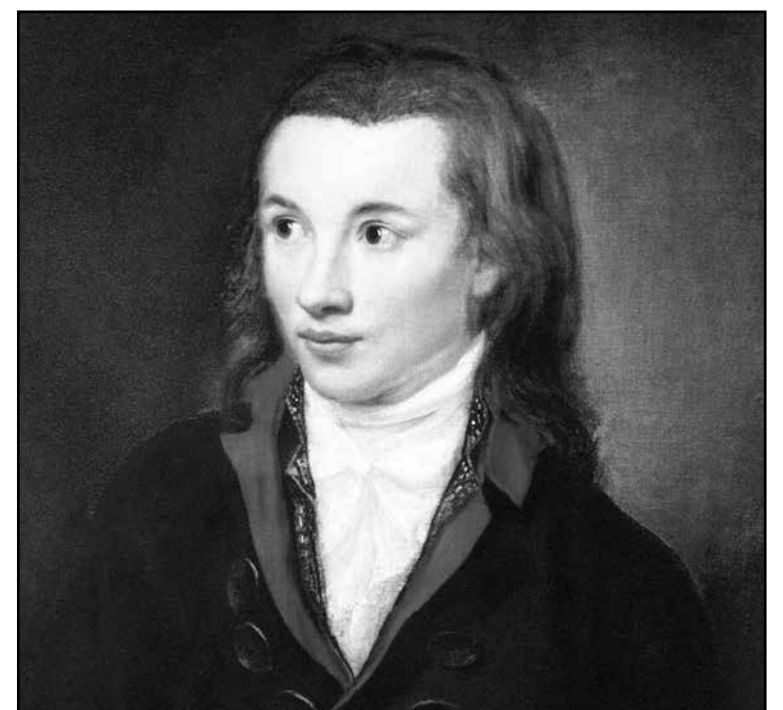
This process of regeneration must be twofold: theological and cultural. Even prior to the Council, revolt against the modern world had been a 19th-century Vatican institution, culminating in the Pontificates of Pius IX, Leo XIII, and ultimately St. Pius X, each of whom were stalwarts of Tradition athwart the rising tide of Modernism. Though these popes were chiefly concerned with theology and philosophy, subjects seemingly remote to most laymen, they were yet keenly aware that ideas have social consequences, as the Age of Enlightenment had made forcefully evident. As they worked to restore traditional notions of governance, theology, and the liturgy, they did so with an eye towards political and economic affairs to a far greater degree than their pre-modern predecessors. These days, the medieval Catholic tradition which they handed on has been received by none other than the Society of St. Pius X, whose patrimony was made explicit by Archbishop Lefebvre’s

choice of namesake.

The medievalism of the SSPX has long been recognized by scholars. James C. Russell, in his 1994 book *The Germanization of Early Medieval Christianity*, observed that the basis of “popular support” for traditionalist movements like Lefebvre’s is essentially “*religiocultural*”: religious insofar as it embraces the Traditional Mass while rejecting the New, and cultural for implicitly signaling a return to the image of the medieval Church, when she was the “popular expression of European Christianity.”² Anywhere one looks, today’s Catholic traditionalism is intimately associated with the Middle Ages, just as it was in the days of post-Enlightenment, post-revolutionary Europe.

Romanticism: Reviving the Middle Ages

Contemporaneously with and in fact prior to anti-Modernist developments in Rome, a medieval renaissance was underway



German Romantic author Novalis

in European literature. Its origins laid in the folk revival of the 18th century, when learned men collected and preserved the native tales, songs, and poems of their respective countries. Pan-European in its breadth, the movement was strongest in England and Germany, and it was in these nations that the rediscovery of principally medieval folklore transformed into a reflowering of medievalism

in its totality. This was the Romantic movement, or what Heine called “the revival of the life and thought of the Middle Ages.”³

For our purposes, the primigenial son of Romantic medievalist philosophy is Novalis (the pen name of Georg Philipp Friedrich Freiherr von Hardenberg), whose essay *Christianity or Europe* offers a remarkable

Continued on page 25

Medievalist Manifesto

Continued from page 5

defense of the Middle Ages circa 1799. He identified the French Revolution as the latest nightmare dreamed up by the same spirit of revolt which had impelled Protestantism and which needed to be replaced by the medieval spirit of Catholic unity, essential as it was to those “times when Europe was a Christian country, when one Christendom inhabited this civilized continent and one common interest linked the most distant provinces of this vast spiritual empire.”⁴ Edmund Burke had already eulogized the passing of Catholic Europe in his *Reflections on the Revolution in France* from 1790, but what distinguishes Novalisian medievalism from Burkean conservatism is a forward-looking disposition that seeks to reshape modernity in conformity with tradition rather than attempting to preserve those elements of tradition which are conformable to modernity and are increasingly less so with each succeeding generation.

Novalis and other German Catholic writers like Friedrich von Schlegel had a strong, subtle influence on scores of educated young Britains through the writings of those whom they influenced and with whom they were associated. We have said that Novalis was the first to make medievalism into a social philosophy; his contemporaries had already made it into a literary virtue, the most salient example of which is Johann Wolfgang von Goethe’s 1771 drama *Götz von Berlichingen*. Goethe chose an Imperial Knight of the Holy Roman Empire as his titular protagonist, making him into a figure of all that was noble about feudal lords. He and other characters lament that “the age of freedom and frankness is past,” looking

forward to the day when leaders guided by altruism rather than self-interest “will rule together” once more.⁵ Goethe had little use for medievalism – he was a Hellenist rather than a Hebraist – but his play contributed greatly to its growth when it came into the hands of Walter Scott and colored many of his subsequent writings.

Contrasts: Scott, Digby, Southey, and Pugin

The historical novels which Scott published from 1814-1832 made him by far the most popular novelist in Europe before Dickens. Scott brought the beauty of medieval culture to the attention of an increasingly literate public with *Ivanhoe*, the success of which prompted Cardinal Newman to declare that Scott had “turned men’s minds in the direction of the Middle Ages.”⁶ *Ivanhoe* was followed by *The Monastery* and *The Abbot*, novels wherein the medieval Church is presented as the cohesive force in feudal society: a source of order, place of refuge, and font of alms, even if it was ultimately doomed by the coming of Protestantism. These portraits of Catholic England as a bountiful place of feudal fraternity and spiritual sustenance deeply affected those readers who had grown accustomed to the depravity of living standards during the Industrial Revolution and the vapidness of an increasingly commonplace atheism. Scott’s anticlericalism did not prevent his books from casting the light of a more noble past upon European peoples in Britain and abroad, a light that shone most vividly in the minds of Catholic writers like Kenelm Digby.

Digby was a convert

who discovered the faith through authors like Scott as well as the French and German Romantics. In the 1820s, he published *The Broad Stone of Honour*, in which he characterized pre-Reformation Europe as a Chivalric Age comparable to the Greek Heroic Age. Digby’s book employs a vast range of historical and cultural references culled from pagan, medieval, and Romantic sources to supplement what stands as a sweeping prose paean to the Middle Ages and to Catholicism that is unique in English literature. “Chivalry,” he says, “is only a name for that general spirit or state of mind which disposes men to heroic actions, and keeps them conversant with all that is beautiful and sublime in the intellectual and moral world.”⁷ It was Christian chivalry that imbued all medieval institutions both temporal and ecclesiastical with a spirit of paternalistic guidance.

Digby was not merely whistling Dixie; his intention was to Christianize the modern European aristocracy by way of example. After writing of St. Francis of Assisi and of knights who would feed the poor and eat with them and carry their coffins, he inveighs: “Oh! is it for the rich of the nineteenth century to talk of the inhumanity of the Middle Ages? To give alms, with them, is to encourage idleness.”⁸ A century later, G.K. Chesterton would remark that this passage alone makes Digby’s name worth remembering, for it is the testimony of “everybody who actually watched the modern industrial movement with his eyes open,”⁹ the same testimony that animated what became the most powerful tool of 19th-century social criticism, Catholic or otherwise: contrast. It had been used successfully by William Cobbett, a leading proponent of Catholic Emancipation during the



Walter Scott

1820s, in his *History of the Protestant Reformation*, which described England as a “land of meat and beef” changed into one of “dry bread and oatmeal porridge,” a nation of one divided into “masters and slaves, a very few enjoying the extreme of luxury, and millions doomed to the extreme of misery.”¹⁰

Contrast as critique was also used by the poet laureate Robert Southey. Assuming the voice of St. Thomas More in his *Colloquies*, he contends that independence from the feudal system has meant an increase of “vice, impiety, and rebellion” incentivized by the capitalist system. Man sacrifices not only his religion in the name of materialism, but his sense of beauty. Witness the old buildings, “substantially built of the native stone,” with ornamentation projecting “some sense of natural and innocent and healthful enjoyment.” How different are they from the new buildings, all “naked, and in a row,” with features “of unqualified deformity ... as offensive to the eye as to the mind!”¹¹ Manufacturers no longer consider their work as an extension of themselves, neglecting quality and caring only to “purchase at the lowest price, and sell at the highest.”¹²

Southey’s identification of architecture and of

craft more generally as a symbol of the difference in values between medieval and modern society contributed to an important and influential strain of medievalist thought, namely its approach to the arts. Most immediately, it anticipated the writings of Augustus Pugin, the architect famous for designing Big Ben. In *Contrasts*, published in 1836, Pugin presents a series of plates which juxtapose 19th-century architecture with that of the 15th century. Contemporary buildings function as products of the modern philosophy that corrupts society, while also furthering that corruption through visual reinforcement. The same is true of medieval architecture, which communicates the ennobling principles underlying the cultural context surrounding it. Having connected style with society, Pugin asserts that the Gothic cathedral, the truest artistic expression of medieval Christianity and therefore of Catholicism, is an artistic heritage whose continued development provides one of the most effective means with which to facilitate a renewal of traditional religion in the hearts of men. In theory and in practice, Pugin’s spearheading of the Gothic Revival

Continued on page 26

The *Fiducia Supplicans* Fiasco

Continued from page 24

same are to be faithfully consigned to our children; and that it is our duty, not to lead religion whither we would, but rather to follow religion whither it leads; and that it is the part of Christian modesty and gravity not to hand down our own beliefs or observances to those who come after us, but to preserve and keep what we have received from those who went before us.”¹⁸

Admitting to promoting

novelty in the Church is an incredible admission to make, one that will only add further fuel to the resistance of errors coming from Francis and Fernandez on this and other topics. Resistance to the notion that the Church can bless objectively sinful unions is growing, with more bishops announcing their non-compliance within days of the issuing of the so-called clarification, which attempted to tie the hands of bishops by forbidding them to bar their priests from offering such blessings. The

result was that more bishops got off the metaphorical fence and came out against blessing homosexual unions, while overtly heretical clergy and bishops were not dissuaded. That has been the real fruit of this document. It has intensified the sifting of the wheat from the chaff (cf. Matt. 3:11-12), which is ultimately a good thing.

Notes:

1. https://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_ddd_doc_20231218_fiducia-supplicans_en.html.
2. <https://liturgialatina.blogspot.com/2010/12/18th-december-expectation-of-blessed.html>.

3. <https://youtu.be/Pc5Kdb5ORGQ>.
4. <https://wherepeteris.com/criticism-of-fiducia-supplicans-confusion-or-spoiled-milk>.
5. <https://www.pillaratholic.com/p/african-bishops-v-fiducia-supplicans>.
6. <https://www.aciafrica.org/news/9903/reject-ignore-fiducia-supplicans-in-its-entirety-in-totality-two-bishops-in-africa>.
7. <https://www.pillaratholic.com/p/muller-fiducia-supplicans-is-self>.
8. Ibid.
9. Ibid.
10. <https://remnantnewspaper.com/web/index.php/articles/item/6954-bishop-schneider-on-fiducia-supplicans-a-mockery-of-the-natural-and-revealed-law-of-god>.
11. <https://www.catholicnewsagency.com/news/256437/cardinal-fernandez-vaticans-same-sex-blessings-guidance-is-a-clear-answer-to-german-bishops>.

12. <http://www.1mschairman.org/2023/12/reactions-to-fiducia-supplicans.html>.
13. <https://www.catholicnewsagency.com/news/256437/cardinal-fernandez-vaticans-same-sex-blessings-guidance-is-a-clear-answer-to-german-bishops>.
14. <http://www.1mschairman.org/2023/12/reactions-to-fiducia-supplicans.html>.
15. <https://www.vaticannews.va/en/vatican-city/news/2024-01/dicastery-for-the-doctrine-of-the-faith-on-fiducia-supplicans.html>.
16. Ibid.
17. Ibid.
18. St. Vincent of Lerins, *Commonitory*, Ch. 6 (<https://www.newadvent.org/fathers/3506.htm>).

Medievalist Manifesto

Continued from page 25

represents the greatest outward manifestation of medievalism, while also serving to crystallize the theories of his contemporaries in a manner as viscerally striking to posterity as it was to his own audience. Chief among said contemporaries was the philosopher Thomas Carlyle.

A Chivalry of Work: Thomas Carlyle

To return to the origins of medievalism, it is worth noting that Carlyle’s engagement with German Romanticism was deeper than any other non-German writer of the Romantic era. He is largely responsible for introducing Novalis, Schlegel, and other Germans to English-language readers at a time when knowledge of German language and culture was scarce. His vocation as an historian endowed him with a greater awareness of historical development than most of his contemporaries as well, particularly in his recognition of Western decline wrought by the Reformation. Reared and educated in the shadow of Scottish Enlightenment rationalism, he understood the forces shaping modernity from the inside out, which he first made apparent in an 1829 essay entitled, “Signs of the Times.”

“Were we required to characterise this age of ours by any single epithet,” he says, it would be “not an Heroical, Devotional, Philosophical, or Moral Age, but, above all others, the Mechanical Age.” Gone now is the “hallowed fire” of the Crusaders; in its place are the “vested interests” of Freemasons. Like Southey and Pugin, Carlyle associates spiritual emptiness with the barrenness of the modern work ethic: “nothing is now done directly, or by hand; all is by rule and calculated contrivance. ... On every hand, the living artisan is driven from his workshop, to make room for a speedier, inanimate one.” The “external and physical” triumph of industrialism over craft correlates to the “internal and spiritual” triumph of atheism over religion, such that “men are grown mechanical in head and in heart, as well as in hand.”¹⁴ He pursued this line of thinking further in *Past and Present*, which stands with Pugin’s *Contrasts* as the definitive medievalist example of comparison as a rhetorical device and as the central text of the medieval

revival.

The genesis of Carlyle’s book came as he walked through a Suffolk town and noticed paupers lined up against the ruins of Bury St. Edmunds, one of the most powerful abbeys in England prior to the dissolution of the monasteries. He saw too the hellish, Dantesque condition of the local workhouse, ominously understaffed as poverty made itself felt in the streets. Not long before this, a 13th-century chronicle authored by Jocelin of Brakelond, one of the monks in Bury St. Edmunds, had been re-issued in London. Carlyle read it, was brought into the world which it recorded, and wrote his own book in order to impart that world upon his readers. All of the elements that made the Middle Ages wonderful to reflect upon, piety, obedience, and the good works which flow from these, appeared concentrated in this little chronicle that Carlyle took as the basis for a great new epic, “not *Arms and the Man*, but *Tools and the Man*.” The “man” is Bury St. Edmunds’ Abbot Samson, who was largely responsible for making the Abbey into the powerhouse that it was by manually exerting himself and his monks to repair and expand it in the name of St. Edmund. Like Goethe’s Berlichingen, Samson embodies an ideal leader not of the Middle Ages but for all time, holding true to the maxim that he who “cannot be servant of many, will never be master, true guide, and deliverer of many.” Thus, Samson proved his fittingness to rule through long years of silence and work as a monk, a test of worth which all men must be willing and permitted to undertake if they are to be true rulers rather than false ones and do proper justice to the godly nature of authority. “Labour,” in this sense, “is Life: from the innermost heart of the Worker rises his God-given Force, the sacred celestial Life-essence breathed into him by Almighty God.”¹⁵ Carlyle’s impassioned language prefigures later Catholic social teaching such as that found in Leo XIII’s *Rerum Novarum*: “justice demands that, in dealing with the working man, religion and the good of his soul must be kept in mind” (n. 20).

To sanctify the workers is to sanctify those who oversee them, and vice versa. Carlyle calls this principle of “noble loyalty in return for noble guidance” the

“Chivalry of Work,” in which employers and employees are joined in “brotherhood, sonhood, by quite other and deeper ties than those of temporary day’s wages!”¹⁶ Simply put, it is the application of Christian hierarchy (sacred order) to the domain of industry, a recovery and furthering of the feudal, monastic, and ultimately Catholic ethos that must constitute the affairs of man in modernity and in all times to come. This was understood by few better than John Ruskin, who managed to bring together the philosophies of Carlyle and Pugin in a perfect synthesis in his writing on “The Nature of Gothic,” which is in some ways as necessary to an understanding of medievalism as is *Past and Present*.

A Noble Fall: John Ruskin

Ruskin’s examination proceeds according to what he believes are the characteristic elements of Gothic, the first and most important of which is “savageness” in the best sense of the word. For Gothic betrays the “strong spirit” of men who cannot gather the fruits and bask in the sunshine of Southern climates, “but must break the rock for bread, and cleave the forest for fire.” Savageness, however, is not merely a virtue of climate but of religious principle. In pagan architectures, there was an emphasis on perfection so oppressive to the individual expression of the workman as to make him into a slave. That Christianity conversely recognizes both the value and imperfection of every soul due to fallen nature is written into the stones of Gothic buildings, which “receive the results of the labour of inferior minds” and use them to “raise up a stately and unaccusable whole.” Ruskin could sense that the pagan principle of slavery was creeping into modern life, as industrial automation allowed no room for nobly imperfect human nature. He made matters clear: “You must either make a tool of the creature, or a man of him. You cannot make both.”¹⁷ That approach to the manufacturing of goods, the making of man into a tool, naturally came through in the sterility of contemporary products, but was really the same principle to be found at work in a civilization which had denied fallen nature since the Reformation and which always tended toward suppression of the soul and the reduction of man to a pleasure-seeking



Archbishop Marcel Lefebvre

thing hardly different from animals. Nowhere was this shown more clearly than in Renaissance architecture, which consciously reached back to the pagan style in the same way that Renaissance thought looked for a satisfactory image of man unimpeached by Christianity. To embrace imperfection, as Gothic does, is to embrace the reality of man’s condition as a subject of God.

What is more, the richness of Gothic (i.e., Catholic) art shows the humility of Christian artists. The “haughty” simplicity of pagan architecture “implies, in offering so little to our regards, that all it has offered is perfect,”¹⁸ being after all the testament of men for whom perfection is to be found on this earth alone. Nay, the “magnificent enthusiasm” shown by the Gothic architect evinces his striving for that which is attainable only beyond this world, the same striving shared by all of the medievalists from Novalis to Ruskin and beyond. Beyond, for the influence of these men is vast and their disciples are many. For now, it will suffice to include the name of Archbishop Lefebvre among them.

Conclusion: Medievalism and the Mass

In considering the differences between pagan and Gothic architectural attitudes, the one prideful, the other humble, one is struck by their respective parallels to the frivolous, self-satisfied minimalism of the New Mass and the earnest splendor of the Tridentine. That is a contrast more potent than any of those presented by the early medievalists. Everything that they cherished about the Middle Ages, its unity, charity, strength, and beauty, are found in their highest forms at the sacrifice of the true Mass. Archbishop Lefebvre, in an address from 1975, affirmed the essential medievalism of

the Mass and of the Catholic Faith: “The world chuckles today about the Middle Ages. Modern man tells us it was an age of obscurity – the dark ages – but history itself tells us the medieval age was the greatest age in history, and the 13th the greatest century that mankind has ever known. Why? Because of the Holy Sacrifice of the Mass, and because of the spirituality generated by the Mass.”¹⁹ The Society which he instituted is the natural heir not only of the Catholic tradition that its namesake protected but of the medievalist tradition that serves to fortify the former from without.

Notes:

1. Archbishop Marcel Lefebvre, *They Have Uncrowned Him* (Kansas City: Angelus Press, 1988), pp. 132, 133.
2. James C. Russell, *The Germanization of Early Medieval Christianity* (New York: Oxford University Press, 1994), p. vii.
3. William Lyon Phelps, *The Beginnings of the English Romantic Movement* (Boston: Ginn and Company, 1893), p. 1.
4. Quoted in Alice Chandler, *A Dream of Order* (Lincoln: University of Nebraska Press, 1970), p. 127.
5. Quoted in Chandler, pp. 28-29.
6. Quoted in Alice Chandler, “Sir Walter Scott and the Medieval Revival,” *Nineteenth-Century Fiction* 19, no. 4 (1965): 315-32.
7. Kenelm Henry Digby, *The Broad Stone of Honour: Godefridus* (London: Bernard Quaritch, 1876), p. 109.
8. Kenelm Henry Digby, *The Broad Stone of Honour: Orlandus, Vol. 1* (London: Bernard Quaritch, 1876), p. 106.
9. G. K. Chesterton, “A Grammar of Knighthood” (1927), reprinted in *The Well and the Shallows* (San Francisco: Ignatius Press, 2006), pp. 159-163.
10. Quoted in Chandler, p. 68.
11. Robert Southey, *Sir Thomas More, or Colloquies on the Progress and Prospects of Society*, Vol. 1 (London: John Murray, 1829), pp. 173-174.
12. Robert Southey, *Sir Thomas More, or Colloquies on the Progress and Prospects of Society*, Vol. 2 (London: John Murray, 1829), p. 246.
13. Thomas Carlyle, *Critical and Miscellaneous Essays, Vol. II* (New York: Charles Scribner’s Sons, 1904), pp. 70, 71.
14. *Ibid.*, p. 63.
15. Thomas Carlyle, *Past and Present* (New York: Charles Scribner’s Sons, 1903), p. 197.
16. *Ibid.*, p. 274.
17. John Ruskin, *The Stones of Venice, Vol. II* (London: Goerge Allen, 1904), p. 192.
18. *Ibid.*, p. 244.
19. Archbishop Marcel Lefebvre, *An Address Given by His Grace: Ottawa, Canada November 1975*, archbishoplefebvre.com.